

BEACH BOYS STOMP

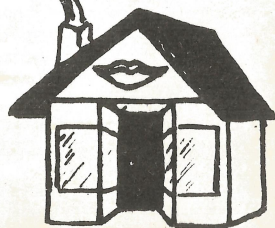
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APRIL 1981

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BEACH BOYS STOMP - APR 1981

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EDITORIAL

Enquiries from STOMP's address on KTSA have now passed the 400 mark which is quite encouraging. What isn't encouraging, however, is the fact that less than 100 sent a stamped addressed envelope so you can work out for yourselves how much we lost in postage costs!

The Boxed Set from World Records has caused quite a stir in the Music Press, I hardly saw a complaint. Record Collector and NME had the best reviews and California Music gave it a mark of 20 out of 10! The only disappointment was the fact that BBFUN (the official world fan club) chose to ignore it, even though we sent them all the information.

Readers are still writing to ask me when their subscriptions run out. Please look on your mailing envelope and read the number beside your name. If it says '0', then it's time to subscribe again. Eightyfive readers are due for renewal, so please check and also note the new subscription rate, which is on the left of this page. Back issues still available are 3, 21, 22 and 23 at 25p each.

Another point to remember is that when you renew your subscription, order back issues, or pay for an advert, all cheques and Postal Orders or International Money Orders etc. should be made payable to BEACH BOYS STOMP. Any record or other Beach Boys item that I put on sale personally has nothing to do with STOMP and payments should be made payable to me. After 4 years I still haven't convinced most of you.

Occasionally, I get a letter asking me advice on Beach Boys records and how much they should expect to pay for the rare items. Starting from Issue 25, we will begin a series of articles on a relevant subject including a price guide, where to find old records and what to look for.

Keep sending in those articles.

...ANDREW

CONVENTION '81

SUDBURY, MIDDLESEX - 12th SEPTEMBER - 12-6 pm

O.K. folks that's the date for this years soiree, so you've got lots of time to get yer Gran ready with her deckchair and the cat, load it all in the woody and bring it along on the 12th. Folks will only be allowed to 'dos' outside for no more than 3 days beforehand to ensure entry. There is even a car park (no, this is too much!). In just the last 7 days things have taken a turn to guarantee us a magic 6 hours. Bring lots of dollars as the ruffle will feature, as will, we hope, an Auction of no more than 5 items. More info next time.

... Double G Promotions

RECORD NEWS

The most important information, as in the last issue, is about the release of Carl Wilson's solo LP. The UK release date has now been put back to May. Whilst it was due for release around 1st March in the USA, although at the time of writing I've not seen any import copies of the LP around. The album is simply called "Carl Wilson" (USA No. 237010) and the track listing is as follows: 1. Hold Me, 2. Bright Lights, 3. What You Gonna Do 'Bout Me, 4. The Right Lane, 5. Hurry Love, 6. Heaven, 7. The Grammy, 8. Seems So Long. According to an interview with Carl in the latest BBFUN Newsletter all the songs are written by Carl and Myrna Smith of Sweet Inspirations. The vocals are also by these two although it sounds like more people because of the many overdubs.

There is another reissue of an early album on the market to report on this issue. This time it's the "Surfin' Safari" LP on Capitol USA N16012 (mono only), and as with the two reported on last issue it is minus two tracks from the original; namely "Cuckoo Clock" and "Surfin'". Talking about original LP's, a STOMP subscriber, ROB DEAN from Bristol, recently wrote to tell me of an original Australian copy of the "Party" LP he'd bought which had some interesting differences on the sleeve layout. The front cover is similar to the UK album except the top right hand photo is that of Dennis, Brian and Marilyn which appears on the top left hand corner of the back sleeve of the UK release. The back cover is also different in that the background is white and there are only three photos, those of Dennis, Carl and the boys playing volley ball on the right side similar to the UK copy but to the left hand side, instead of photos the track listing appears in a lot larger print with the times of the tracks also shown.

Now on the subject of STOMP and the World Records Set. I've had a number of letters enquiring for the address of WRL, which is: WORLD RECORDS LIMITED, P.O. BOX 11, RICHMOND, SURREY, TW9 1QP. The title is THE BEACH BOYS - THE CAPITOL YEARS and ref. no. is 65, price £25.75 inc. p&p. By the way a review of this set appeared in the NME w/e 7th March by FRED DELLAR (thank you Fred). Also on this subject, a subscriber (I'm sorry I forgot your name) asked me to point out that in Mark Wright's review of the set he said that "The Little Girl I Once Knew" appears here for the first time on LP. This is of course an error as it has appeared on quite a number of compilation LP's around the world and in Britain on three; Best of Vol. 2, The Beach Boys (on Starline) and Spirit of America.

I've had a number of letters asking about Videos in the past couple of months so in future I shall try to keep you up-to-date with Video releases which feature the Beach Boys. There are two currently on the market in this country. The first is called INTERVISION (THE VIDEO COMPANY) PRESENTS THE FAMOUS DICK CLARK SHOW FROM AMERICA and is subtitled MUSIC PROGRAMME No. 17. It's available on both the VHS and BETAMAX systems at a price of £28.75. The tape includes a section with THE BEACH BOYS and CHICAGO together from a NEW YEARS EVE TV BROADCAST 1974 with 3 or 4 tracks, and though I've not seen it I'm told this is an excellent film. The video also includes tracks by Olivia Newton-John, Herbie Hancock etc. The second one is made by MOUNTAIN VIDEO and is in there series MUSIC UNLIMITED. It's only 24 minutes long and features one track each by Christie, The Brotherhood of Man, Leslie Duncan, David Eliot and the special guests The Beach Boys. The groups part is from 1972 and is them doing a version of "You Need A Mess of Help to Stand Alone" whilst on top of the Brighton Pavilion. This film as you may have guessed is therefore including Ricky Fataar and Blondie Chaplin in the line-up. My guess is that was a promo film made to promote the single though until I saw the video I'd never seen it before. The price of this one is £19.95 and is only available on VHS (VCM 3/062). Both these videos are currently available on VHS system from the HMV Shop, 363 Oxford St, London, W1. That's all the info for this issue hope to have more news on new Beach Boys releases next time, by which time we'll all have Carl Wilson's LP in our hands...

LATE AND OTHER NEWS

The first single from Carl's album is out in the USA called "Hold Me"/"Hurry Love" on Caribou 601049. The 'A' side is a duet with Myrna Smith who sings the bridge section. The 'B' side is one of the slower songs from the album.

Fleetwood Mac's version of "Farmer's Daughter" is out on a single on Warner Bros. - K17746.

The maxi single mentioned last issue CR-214 is in fact the pre-Capitol versions. 'A' side is "Surfin' Safari" with "Surfin'" which is wrongly credited as "Surfin' USA", and "Surfer Girl" on the flip. The label is REPLAY.

Joe Chemay - former member of 'California Music' and bass player in the Beach Boys back-up band has a solo album out in the USA called "The Riper the Finer" on UNICORN records - 9501 Mike Meros keyboard player in the Beach Boys band is also on the album. There is a very nice single from the album "Proud" - UNI-395001.

A film company are at the moment making a TV special to celebrate the Beach Boys 20th Anniversary, it will include footage from Ed Sullivan, Jack Benny and Andy Williams shows in the sixties right up to concert film of the group at Knebworth in England, and Washington on July 4th last year. Plus some interviews with all the group never seen before. Roy and myself were invited to a sneak preview and some of the sixties videos looked terrific. It should be out by late summer and it will run for about 54 minutes.

The Beach Boys recently played some sell-out concerts with former Eagle Randy Meisner also on the bill, in Kansas and Texas.

At the time of writing the World Records Boxed Set has been reviewed by Richard Williams in the Times Educational Supplement, Peter Doggett in Record Collector, Fred Dellar in NME and Richard Wootton in the Melody Maker. All were unanimous in their praise for the set. Here are some of their quotes: "the second side (California Dream) contains perhaps the loveliest pop music ever made" Richard Williams; "I can recommend it to all Beach Boys fans and collectors as one that does full justice to the bands sixties career": Peter Doggett; "quite simply, the finest Beach Boys offering ever released" Fred Dellar; "it is a breathtaking compilation, a labour of love" R. Wootton.

Virgin Megastore, Oxford St. London, W1 - Tel. 01-631 1234 has copies of both David Leaf's and Byron Preis' books in stock for just under £5 each.

Back to Carl Wilson. Carl is planning a solo tour to promote his album. All the dates are at nightclubs and it seems the musicians who play on the album will back him including Producer/Bass Guitarist James Guercio.

Having just had a sneak preview of Carl's album it is divided between rockers and ballads far removed from The Beach Boys sound. The most Beach Boys sounding track is a lovely slow song called "Heaven". Anyway by the next issue you should all have the album so please send in your thoughts and reviews of the album or anything else for publication - reviews, articles, etc.

...MIKE & TREVOR

P.S. sorry about the back photo credit in Issue 23, it was in fact a publicity photo and nothing to do with David Greaves.

A REVIEW OF "THE CAPITOL YEARS"? NO, ONLY MY FEELINGS ABOUT THE SET.

I wish you were there to see my face when the postman knocked at the door (not heavens!). I stared at him. I knew it was THE parcel I'd been waiting for. I gave the man the fee and went straight into the dining room. I opened the parcel very quickly. Everything was safe and well ordered (thanks to Andrew for his care).

Then I opened the box, went through the booklet. I was like a child discovering his new toys beside the Christmas tree. I gave a glance at the words. First surprise, my name was printed there in Roy's "many thanks" letter. I only did my job when Roy asked me (or Andrew - I don't remember now) to send my ideas about the LP set. It was only natural for me to answer my friend - though I'm a lazy fan the contrary of a hard working fan - of course

now I appreciate he'd chosen me along with other fans. All the hours I've spent with the Beach Boys found recognition - one more recognition as I had some articles printed and used to write to some great friends all around the world.

Just after running through the booklet, I gave a more complete look at the records - I loved the titles and the track orders. I had my breakfast, and believe me right up until the night I spent the whole Saturday IN MY ROOM. There I first read Peter Reum's clever notes. Yes, I learnt a few things but interesting fame was the fact I discovered "I'm Waiting for the Day" was first recorded in 1964! I never read about that before - and believe me my article collection is big - either that or I'd forgotten about it. Some pics were also new to me. See Bruce and Carl reading a scrapbook and the Boys in a 1966 concert.

Just after reading the notes, I listened very carefully to the records - I found the album sides well arranged. Every side had a different mood and sound - it gives you the impression you're really listening to conceptual LP's. I believe that was one of the main goals of the project. One discovers the essence of Brian's music - it was not only the music of the beach but it was music that went further and further.

One can easily compare the albums and you can follow Brian's evolution as the music gets better and more complexed. You can also follow Brian's state of mind, the Set can help the fan to appreciate better Brian's talents - he gets all Brian's best in that set (though I do not reject the rest, I honestly can write that the best is in that Set apart from some album tracks from the later/mid sixties years not included, but it was impossible to include these so I understand the choice).

My favourite album is "Changes" and my favourite side is the first side of that album. But it's also great to get those "Smile era" tracks together and also to see the quick evolution of Brian's music. Just compare "California Dream" with "Summertime USA" - the music shows you Brian's growth and progression; Brian found his way in two years of music!

It was also the first time I heard the USA single version of "Little Saint Nick", those Xmas bells are a true delight to my ears - it's also good to listen to the complete a capella of "Auld Lang Syne" - Brian's vocal is magnificent. I never got that Glen Campbell song on a record. I tried so often to get it, never before succeeding, now I finally have, I always liked that number. I wished the boys had recorded it with Brian's lead - please - though I read somewhere that it was a BB Today's ontake, surely with Bri's vocals.

Of course it was one of my best Saturdays. Now I'm going to listen to each album in a more relaxed way. First fun has passed. I want to enjoy those albums the best way, one after the other, cos that Set is a GEM!

P.S. the accompanist with Carl & Brian at the Western Records is Alan - isn't it?

Re.P.S. that set is a success cos the main people involved in the project were experts, they delivered all their soul, their art, their love to the project. Surely the fans prove, for the first time, that they can compile with intelligence and feeling tracks better than those done by record companies in the past.

...HUBERT GERARD

PERSONAL OPINION 6

I expect by now you, er, realise that I don't like polls. (O you'd guessed, well that's good). Returning to my idea of a special invitation top ten, by the time I had 3 lists entered on my chart "Don't Worry Baby" was at no. 1, 2 was "Good Timin'", 3 "Surf's Up" and 4 was "Our Sweet Love" with which something seemed very funny. Plus poor "Good Vibrations" was nowhere in sight - had I started too well. I sat and looked at the chart for quite a while and couldn't make up my mind about No. 4. "Our Sweet Love", there was something about it that did not fit. Then I remembered that the Dutch fan club had

compiled a Sunflower poll so I went back through the various issues until in the issue from December of 1978 I found what I was looking for. Eddy had run 2 polls for both 'Surfs Up' and 'Sunflower'. It is my view that there are 2 Beach Boys albums that are beyond polling, these are 'Sunflower' and 'Pet Sounds' for reasons which I hope are to all of you obvious. The point here being the least popular track in the 'Sunflower' list was 'Our Sweet Love' - tragic, at the time I couldn't believe it, 'Add Some Music' was top. I did not contribute and I really did not think it possible to grade any of the tracks. 'Our Sweet Love' is at least top 3 on 'Sunflower', its pure Brian and leads me onto something else. Having discussed the top 10/20 in 22, I turned the page and found yet more polls, starting with 'Worst Top Ten'. The number 1 was 'Transcendental Meditation' which is how I would place it and it would be interesting to find the groups opinion on it now. Second was 'Love is a Woman', 3 'Hold on Dear Brother'. No. 4 I feel is unjust and should not be here. 6 was 'Sumahama', a little unkind perhaps but it was the next track and the last which caught my eye. Joint 7 was 'I'm Bugged at my Ole' Man' and last 'Woody Woodpecker Symphony'. The 'Summer Days' cut should not be here and if you voted for it then read David Leaf's book and listen again to the Radio 1 Beach Boys story until you change your mind. 'Woody Woodpecker' could possibly have come from the 'Smile' era. It is quite understandable to place some of the songs here but not this, no way. Written by Brian alone the tune and possible vocal presence, play it again until you change your mind. In between these 2 was 'Here Comes The Night', presumably the disco version. If it was the idea that put it here then I would agree but forget disco, parts of it are as good as anything they have done that has not had Brian's involvement.

The outcome of the top album sleeve I also found disappointing with a number which I felt did not deserve a place. My idea of a good Beach Boy sleeve has to have 2 points of interest, firstly Brian or secondly at least a group photograph. So as you can imagine I would take out 'Surfs Up', 'LA', 'Carl and the Passions', 'Friends' and 'MIU'. I recall 'Surfs Up' and 'Passions' were mentioned at the time of their release as having really good covers but they are not fan sleeves. I guess my fav sleeve would be 'Sunflower' because it is all 6. Others for inclusion? I would have 'Shut Down 2', 'All Summer Long', 'Pet Sounds', 'Greatest Hits', any of the 'Best of's' or any other -s that have group pictures.

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Well, you can't say that isn't interesting, number 1 received 5 varying votes, number 2 to 7 4 varying votes and the others 2. The real surprise is probably 'Barbara Ann' which didn't feature in the Stomp 22 poll. So I'll try and place it, when one has all the LP's and goes on searching for more information etc. etc. you can come across so many disappointments. The last million selling album of the 60's was 'Party', it marked the end of the Beach Boys real period. After this the decline in sales came very rapidly along with the problems, so for the real fan 'Party' holds a special place in their collection, you can play it in its entirety and really enjoy it as they must have done when they put it together. Only 2 people voted for its inclusion, not myself and I don't dispute its inclusion in this poll.

My favourite 'surprise' track is without doubt 'Time to Get Alone', it is really great to see this track here. 20/20 tends to be ignored by many fans but if you break it down there are many great tracks and I would certainly place it in a top ten LP selection. For interest after 10 came 'Good Timin', 'Our Sweet Love', 'Cabinessence', 'Good Vibrations', and 'Add Some Music'. In total 61 cuts were voted for and 39 only had single votes including my own number 1. My thanks to all I contacted for their prompt replies and perhaps our efforts

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...ROY GUDGE

BREAKIN' AWAY - PART 3

(I can see some 150 new readers saying, "Part 3? What happened to Parts 1 & 2?". Long story and I'll not bore you with it; but if you really want to read the first and second parts send a large SAE to me at 5 Middlefield, Farnham, Surrey, GU9 8PZ and I'll xerox the relevant pages of STOMP issues 17 and 18 for you. Free.)

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Part 3: Together isn't Always Better (1974-76)

It's really very easy to forget about the rest of the world (having done so myself on several occasions); but, when you're one of the most important single figures Rock has thrown up, the world, understandably, still wants to know about you and, in the absence of hard news, fills the void with rumour and speculation. Sadly, in Brian's case, there was supporting evidence to feel such speculation - the infamous Troubadour incident - and his first full-length radio interview did little to dispel lingering doubt. Just how Jim Pewter managed to coax Brian into the KRTH studios on 1st September 1974 remains a mystery and, with hindsight, wasn't such a hot idea. The prevailing state of the Wilsonian grey matter was illustrated with alarming clarity by both his on-air manner - drifting from subject to totally unrelated subject, Pewter being hard-pressed to maintain an even flow - and his off-air actions; when "Good Vibrations" and "Heroes & Villains" were played, Brian left the booth and, in the middle of "California", walked out of the studio completely, thus bringing the programme to an abrupt and unscheduled halt. "Smile", it seemed, was still too painful and apparently Holland hadn't been that much fun either.

Yet through all his mounting problems and pressures, the music stayed true to Brian; he'd not stopped composing - indeed, some of his later 'new' songs and unreleased legendary cuts, such as the supposedly-classic "California Feeling" date from this time - just recording, or even supervising sessions. This unfortunate state of affairs stemmed from two main sources; one, the lack of a home studio (flown out to Holland and incorporated in the new console, Marilyn refused to have it back in the house, so it stayed in storage until Brother Studio opened) and two, Brian's now-considerable paranoia. His weight, always a nagging problem, had begun to creep up and, acutely aware of his appearance, he disliked travelling even the short distance to Brother. On the infrequent occasions he did make the journey, the results were mixed; the basic tracks for "It's OK" and "Good Timin'" revealed the melodic talent still intact.... but material such as "Lucy Jones" and "Ding Dang", however appealing on the 'dumb-but-I-like-it' level, could only be classed as classic Brian put-ons, displayed in musical form. Much in the same vein was his one released effort - BB or otherwise - of 1974, "Child of Winter" (a song which continued the tradition, begun with "Smile" and still extant, of using parts of other songs when inspiration waned; the coda was originally the hook of "Might Come Back to LA", written and partially recorded earlier

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Part 3: Together isn't Always Better (1974-76)

It's really very easy to forget about the rest of the world (having done so myself on several occasions); but, when you're one of the most important single figures Rock has thrown up, the world, understandably, still wants to know about you and, in the absence of hard news, fills the void with rumour and speculation. Sadly, in Brian's case, there was supporting evidence to feel such speculation - the infamous Troubador incident - and his first full-length radio interview did little to dispel lingering doubt. Just how Jim Pewter managed to coax Brian into the KRTH studios on 1st September 1974 remains a mystery and, with hindsight, wasn't such a hot idea. The prevailing state of the Wilsonian grey matter was illustrated with alarming clarity by both his on-air manner - drifting from subject to totally unrelated subject, Pewter being hard-pressed to maintain an even flow - and his off-air actions; when "Good Vibrations" and "Heroes & Villains" were played, Brian left the booth and, in the middle of "California", walked out of the studio completely, thus bringing the programme to an abrupt and unscheduled halt. "Smile", it seemed, was still too painful and apparently Holland hadn't been that much fun either.

Yet through all his mounting problems and pressures, the music stayed true to Brian; he'd not stopped composing - indeed, some of his later 'new' songs and unreleased legendary cuts, such as the supposedly-classic "California Feeling" date from this time - just recording, or even supervising sessions. This unfortunate state of affairs stemmed from two main sources; one, the lack of a home studio (flown out to Holland and incorporated in the new console, Marilyn refused to have it back in the house, so it stayed in storage until Brother Studio opened) and two, Brian's now-considerable paranoia. His weight, always a nagging problem, had begun to creep up and, acutely aware of his appearance, he disliked travelling even the short distance to Brother. On the infrequent occasions he did make the journey, the results were mixed; the basic tracks for "It's OK" and "Good Timin'" revealed the melodic talent still intact.... but material such as "Lucy Jones" and "Ding Dang", however appealing on the 'dumb-but-I-like-it' level, could only be classed as classic Brian put-ons, displayed in musical form. Much in the same vein was his one released effort - BB or otherwise - of 1974, "Child of Winter" (a song which continued the tradition, begun with "Smile" and still extant, of using parts of other songs when inspiration waned; the coda was originally the hook of "Might Come Back to LA", written and partially recorded earlier

in the year, a hook which resumed it's position in the re-worded "Some of Your Love" in 1980). For this slice of Yuletide fluff, Bri even put in an appearance on disc.... in his very best Magic Transistor Radio voice. "Child of Winter" was unique in another aspect; it was finished. More and more, Brian was neglecting to finish the few songs he begun to record.

The early part of 1975 was, in many ways, the worst time of the 'lost years'. Brian's weight was now totally out of control and he was receiving little if any understanding from either the Beach Boys or Marilyn, who reportedly locked him out of his house for days at a time and eventually banished him to either the chauffeur's quarters or the pool house. To escape this, Brian turned to his new circle of friends, which included Danny Hutton (formerly of the Redwoods, who Brian supposedly produced an unreleased LP for) and Tandy Almer. He also turned to drugs, this time in a big way and in particular to cocaine. Which doesn't come cheap, especially when you're scoring for others besides yourself; and there were the ordinary expenses of day to day living to cover. With Marilyn having power of attorney over his funds and a grip of iron on the purse-strings, Brian urgently needed another source of income, which is why his much-publicised production deal with Equinox Records (co-owner one B. Johnston) was hardly the result of renewed artistic stirrings. Quite simply, Brian needed the cash and was accordingly advanced \$23,000 against the 36 sides stipulated. In the event, just the one emerged, on which he also sang backgrounds, the advance was returned and the year ended much as it had begun. But it could have been so different, for at one stage Brian had asked a friend (acting as his personal manager) to find out exactly what he'd signed and was party to as he'd decided to break away from the Beach Boys completely. As this turned out to be more complex than he'd thought, Brian quickly dropped the idea. The only other notable events of that year were backups sung on Johnny Rivers and Jackie de Shannon LP's, almost certainly spur-of-the moment decisions.

As the Beach Boys have always regarded Brian as the magic ingredient for renewed commercial success (a questionable tenet), it seems very strange that they waited for so long before actually doing something, anything to rectify his absence. It's also strange, if not downright suspicious, that such action was finally taken nicely in time to coincide with America's 200th birthday; the commercial success of a new Beach Boys LP featuring Brian Wilson in BiCentennial year was all but assured. To miss it would have to be very bad indeed.

Despite what Marilyn might say, it was the group (note, the group and not his family) who decided that if Brian had a few hits, everything would be fine; even better if he produced them. Thus, in blithe disregard of the past, Gene Landy was charged with the task of getting Brian functioning - but as a Beach Boy rather than a rational human being. Landy's efforts and methods have been excellently chronicled in the US rock press and were seemingly vindicated by the top ten status of both LP & 45, though the long-awaited new product from BW (in the form of "The TM Song") must have given many pause for thought. And even in the midst of all the "Brian is back" hype, it became evident that all the old pressures, feuds and disagreements were far from settled, causing Brian to rush everything to get it over and done; to slide off at one stage to contribute Hammond organ and possibly backups to the third California Music 45: and to produce and play almost everything on Marilyn's unreleased remake of "Honeycomb".

In a way which seems almost incidental, Landy had also achieved the far more important break-through with Brian on a personal level, to the extent of Brian's feeling confident enough to go into the studio of his own volition to compose and record his own music, a series of sessions which resulted in the superb "Love You" and the better parts of "Adult Child". Significantly, the rest of the band were absent for the majority of these sessions and, upon their return, their seemingly endless insensitivity towards Brian again prevailed and any further development was arrested, if not reversed. Many feel the reason for this lies in the fact that Brian was now writing Brian Wilson music, as opposed to Beach Boys music; "Love You" (originally titled "Brian Loves You") is essentially a BW solo in all aspects, - including his playing 80% of the instruments - whilst "Adult Child" is a Wilson Brothers album.

A resolution - of sorts - came in late 1977 when, after much and public acrimony, Mr. Love gained Brian's vote in corporate affairs, the TM bloc held dominance and matters returned

effectively to square one.

Though Brian has been a Beach Boy once more since 1976, it would appear to be in name only. Save for the very occasional spark of spontaneity onstage, the signs are those of a man going through the motions because it's the easiest way out and he's had enough of making waves. My thoughts regarding the band in general and Mr. Love in particular are best kept to myself, I think; but this much is evident. Brian Wilson is a person who needs to be shielded from the harsh lifestyle his profession demands, not constantly paraded in public in the hope that some day, he'll come round. I find it almost impossible to be a Beach Boys fan these days, for I can't admire something I don't respect: rather, I'm a Brian Wilson acolyte who's hoping against hope that someday, somehow, he'll be allowed to be his own man and create and perform his own music. 'Til then, I'll make do with his Beach Boys collaborations and their sometimes acceptable pastiches in the master's style.

Brian's back, alright, but much in the same state as the Portland Vase; shattered, expertly reconstructed without - and utterly empty within.

...AGD

(Sorry it took so long to get this together, but I 'ad me problems; for their assistance, many thanks to the following:- John, Mike. Tor and Marty for information..., J&D for believing..., Chris & Carolyn for the kind words of '79..., and finally, Dave for writing a very fine book).

BRIAN 'LOST YEARS' DISCOGRAPHY

Date	Label/No.	Title/Artist (BB unless stated)	C	P	V	Pl
6/71	Reprise 6453	Surf's Up (LP)	X	X	X	
?/71	Kapp 3647	All Life is One/Charles Lloyd (1)		X		
12/71	UA 50859	Vegetables/Jan & Dean (2)		X		
?/71	UA 50958	Gonna Hustle You: Summertime, Summertime/ Legendary Masked Surfers (3)				?
3/72	Reprise 2083	Carl & the Passions-So Tough (LP) (4)	X	?	X	
10/72	UA 5571	Spring (LP)/Spring	X	X	X	X
1/73	Reprise 2118	Holland (LP & EP)	X	X	X	
5/73	Ode 66034	Don't You Just Know It/Jan Berry (5)			X	
6/73	Columbia 45834	Shyin' Away: Fallin' in Love/American Spring	X	X		
?/74	UA XW270	Summer Means Fun: Gonna Hustle You/LMS				?
12/74	Reprise 1321	Child of Winter: Susie Cincinnati (6)	X	?	X	X
?/75	Epic 33681	Help Me Rhonda/Johnny Rivers (7)			X	
?/75	Columbia 33500	Boat to Sail/Jackie de Shannon (8)			X	
9/75	Equinox 10363	Why Do Fools Fall in Love/California Music		X	X	
3/76	RCA 10572	Jamaica Farewell/California Music				? X

C=composed, P=produced, V=sang leads and/or backgrounds, Pl=played on, ?=possible involvement

NOTES:

- (1) From the LP "Warm Waters"; Mike, Carl and Alan help out too.
- (2) Just Dean, actually; Marilyn's there as well.
- (3) When interviewed in 1977, Brian denied any involvement in the LMS.
- (4) Though you need the ears of a bat to hear Bri on this LP, Carl says he's there, on "Marcella" - and who am I to cast doubt?
- (5) On this strange disc, Brian sings more than Jan. A promo disc, it never made the stores, being withdrawn from schedule with uncommon haste.
- (6) Bri supplies the loony voice-over; on the flip (recorded in 1970), the man plays bass, blows harp and comes up with a nice falsetto.
- (7) From the LP "New Lovers & Old Friends" (UK title "Help Me Rhonda"); I've heard whispers that Brian sings uncredited backups on the title cut & "UFO".
- (8) From the LP "New Arrangement"; the wife also flexes the chords.

... AGD

THE "MIU" ALBUM - A RE-APPRAISAL

Perhaps the most surprising thing about "MIU's" release is the lambasting it received from the music press. "15 Big Ones" and "Love You" came in for their fair share of criticism but "MIU" seemed to gather open abuse. It seemed as if the critics had finally decided that the Beach Boys were finished as a group if "MIU" was anything to go by. Yet even the most brief acquaintance with the album surely reveals it as a far superior product to its two predecessors. For one thing the album was a much more coherent collection of songs, (bearing in mind the unhappy circumstances it was recorded in). The production was fuller and, happily, it contained two fine falsetto vocal leads by Brian. Proving that he was and is, quite capable of singing like he used to, smoking problem or not. "Matchpoint of Our Love" is a fine song with intelligent lyrics, and Brian's vocal almost reaches, dare I say, the heights of "Surf's Up" (the 'I heard the word...wonderful thing' section).

The album is a balance of new material and previously recorded songs, with seven tracks coming from the sessions at Maharishi International University in Iowa in Autumn 1977 and the other five from various time periods as far back as 1975. As I said earlier, the album was put together in less than happy circumstances with the band split down the middle. Alan and Mike on one side, Carl and Dennis on the other, the latter two on the brink of leaving the band because of a dispute with Steve Love, their then manager.

Thus it was Alan and Mike who basically put the album together, with a lot of help from Brian (however reluctantly), a little from Carl and none at all from Dennis. It is amazing then that an album of this quality emerged from amidst all the legal and personal vendettas. "She's Got Rythm" kicks off the album with Brian in fine vocal form and some excellent flute from Charles Lloyd in the slow parts. "Come Go with Me" I think further proves the point that the Beach Boys cover versions of other peoples songs are often better than the originals. Alan's vocal is one of his best, ranking with "Susie Cincinnati" and "The Beaks of Eagles".

"Belles of Paris" is a particularly excellent track with the harmonies reaching exquisite peaks. "Pitter Patter" and "Kona Coast" have a distinctive 'full sound' with the harmonies creating a kind of solid effect. "Hey Little Tomboy" is the only track that features a standard gruff Brian vocal, but Carl's vocal on the tail end of the chorus alleviates this. Speaking of Carl, his only lead on the album finds him in his usual brilliant form on "Sweet Sunday Kinda Love" being slightly reminiscent of "Our Sweet Love".

"Peggy Sue" is culled from the 'oldies' sessions of early 1976 and is perhaps a little too sluggish, but is still given a full and creditable production. "Won'tcha Come Out Tonight" is slightly banal lyrically, but, as always, the group carry it off with some suitably fine harmonies. "Solar System" and "Love is a Woman" are similar cases in point from the "Love You" album. "Matchpoint of Our Love" remains for me the high spot. It is marvellous to hear Brian in good vocal form again. "Just Once in My Life" was prevented from being a magnificent cut by virtue, or perhaps should it be vice, of Brian's hoarse vocals. So "Matchpoint" is a real triumph, if only Brian's so called 'comeback' could have produced similar vocal performances ("Still I Dream of It" and "It's Over Now" Aside).

"Winds of Change" closes the album and contains a beautiful ending with the group trading 'won't last forever' vocal lines as the song fades. So there we are, if there is anyone out there reading this who hasn't heard 'MIU' or perhaps feels that it isn't particularly good, maybe I've prompted you to re-aquaint yourself with it.

...ROBERT LANGTON

INTERVIEW WITH GLENN A BAKER

Back in early February, Roy and myself went to meet Glenn A. Baker, Australian editor of Billboard, also a DJ, writer and music historian. We were astounded by his knowledge of the whole music scene, in fact the reason he was here was to promote his book "New Music" the one with "Madness" (the group) on the cover. We spoke about the early 'surf music' days in Australia and the US, about the people who are trying to keep it alive now. The

conversation kept drifting back to the Beach Boys and he had many interesting opinions on the group. Here are some of the Beach Boys segments from our meeting. (G=Glenn, R=Roy, M=Mike)

G: There is a book coming out which I am editing at the moment, it's called "Rock Lens", it's the work of a rock photographer called Bob King who's been shooting concerts for 20 years. He has a shot that would make you weep. It's the three Wilson brothers Brian, Dennis and Carl in colour with their heads together all gathered around one microphone straight on in the most perfect colour, all with big grins on their faces. It's like a record cover shot, it's beautiful, the book should be out later this year.

M: Will it come out here in the UK?

G: Everything I'm doing seems to.

R: The best thing we can do is get a copy for STOMP.

G: Can you use a colour shot?

R: We would just use it in black and white.

G: I could probably get you a black and white run off it.

R: If we can use it in the magazine - great.

G: Stephen McParland's the same with his California Music magazine. What I've got from Stephen is a photo of Brian which we are going to use on the Australian Rarities album taken by Hal Blaine around 1965, Brian in glasses - great shot. It will be strange to see a Hal Blaine credit other than drumming.

I'm doing an album this year of Rock n' Roll Christmas songs, there will be everyone from Slade to Connie Francis. I am going to try and get "Child of Winter" from Warner Brothers.

M: Why not?

G: That would be great if we could finally get "Child of Winter" out. I was going to use "Little St. Nick".

R: "Child of Winter" is a better track to use.

G: You guys have covered all the Capitol rarities on this World Records Set, what Warner rarities are there?

M: There's "We Got Love" the studio version which was on the early versions of the German "Holland".

R: There's really only that and "Child of Winter".

M: There's a few different mixes.

G: It's really nice to know there are guys like you keeping this music alive. On this Boxed Set you did a real good job. There seems to be a lack of promotion on the set so it's up to you guys to let Beach Boys fan around the World know it exists.

M: What are your early recollections of the Beach Boys?

G: Well you grow up with the Beach Boys, just like the Beatles. The Beach Boys in Australia were very much a part of life.

M: Not so much here, they had a couple of very good years in the sixties.

R: But they were never household names like the Beatles. Tell us about "Pet Sounds" when I first met you you were arguing with John Tobler as to whether the two instrumental cuts were throw-a-ways.

G: John said something that staggered me. He didn't think all of "Pet Sounds" was worthwhile that he thought there was some throw-a-ways. I disagreed entirely. I think "Pet Sounds" is the most perfect album of recorded music ever made. I think that every single second, every note is just magnificent. I've got 15,000 albums and that's number ONE, it always has been, it never ever will change. "Pet Sounds" is glorious. How do you find the words to describe anything as perfect as that, it's just glorious. I remember Brian described it 'white spiritual music it is, it's the only white spiritual music'.

R: Can you pick a favourite track.

G: "I Just Wasn't Made for These Times" is something that really gets to me everytime because it's all about alienation and it was so real. It's such a really honest song from Brian. I also like "Here Today" as a really powerful rock song.

M: We used "Here Today" as the opening song on the "Pet Sounds" side of the Capitol Years Boxed Set.

G: "I Just Wasn't Made for These Times" is a glorious track.

R: We used that to close the "Pet Sounds" side.

G: That's what makes me so angry when I think of what would have been the natural progression from it. I think my favourite Beach Boys track is actually not on "Pet Sounds". It's "Surf: Up."

M: It's mine too.

G: It has to be the best Beach Boys song. It's not a great album but there's a couple of

songs on it that are just magnificent. "Til I Die" is one, it would be nice to do a compilation from that period. Why didn't you get Dennis' "Sound of Free" and "Lady" for the set, that's EMI.

R: No, the Stateside tracks were one-off deals and they went back to the Beach Boys.

G: Oh really, we can get them o.k. for Australia. No problem, they are going to be on the Beach Boys/Brian Wilson Rarities Stephen and I are doing.

R: What about some of the earlier albums like "Shut Down Vol. 2" and tracks like "Don't Worry Baby"?

G: Oh gee, "Don't Worry Baby" and "You're So Good To Me". The "Summer Days" album I love. I really like "All Summer Long" also. The "Today" album as well, there were some very Pet Soundish things on "Today".

M: Like "Kiss Me Baby" and "Please Let Me Wonder".

G: "Please Let Me Wonder" is such a beautiful lilting pop song. I really like "Don't Hurt My Little Sister". Oh what do you think of Fleetwood Mac doing "The Farmer's Daughter"?

M: Good.

R: Really nice.

G: Did you see the thank you to Brian on the cover.

R: Yes, that was great. What do you think of "20/20"?

G: I prefer the single version of "Cottonfields" with the pedal steel. I just never thought that much about "20/20". I don't suppose many of the Warners albums after "Sunflower"- "Surf's Up" really got to me much.

M: "Holland"?

G: "Holland" I didn't like except "Sail On Sailor".

M: How about the CBS albums?

G: Let me go back a minute - I loved "Beach Boys Love You".

R: So did John Tobler.

G: Great I mean "Let's Put Our Hearts Together" melts me, there's that and there's another beautiful Brian song on there. What's the other one? M: The Night was So Young.

G: Yes "The Night was So Young" and "Let's Put Our Hearts Together" amongst his top twenty tracks easily. I mean really good. I thought the "MIU" album was just fairy floss. Put it in your mouth and it disappears. I'm sorry there's nothing substantial on it.

R: How about the vocals on "Love You"?

G: But that's what made it lovely, those really raw vocals. You know what I loved on "15 Big Ones", "It's O.K.", how did that not be a hit.

R: What about "Here Comes the Night"?

G: The original I didn't mind the disco version I hated.

M: How about the rest of the "Light Album".

G: Not since "Beach Boys Love You" has there been anything to get excited about.

M: What was your opinion of "Keepin' the Summer Alive" when it came out.

G: I wanted so much to give it a chance to be good but I don't think I'll ever play it again. It's on the shelf forever. Back to the Rarities album, Stephen and I are doing, "What'd I Say" is definitely going to be the closing cut. The way we've edited it for the album the intro has Brian saying hello Australia we love you. Listen it's been great to meet you but I think it's time I got myself ready to go to the BBC for Whistle Test which I'm doing tonight.

R&M: Goodbye and thanks.

...MIKE GRANT

WHO'S FOOLING WHO, I ASK?

Way back in August '79, in my overview of the three major books on the Beach Boys, I wrote "I'm just naturally averse to being conned or lead on". Though at the time referring to Dave Leaf's book (or rather, the publicity surrounding it), I had a broader context in mind; however, the resultant fuss dissuaded any thoughts of extrapolating the aforementioned statement for a while. I think the passage of some two years is sufficient, so here goes.

Firstly, for the uninitiated, a swift briefing; after not a little trouble and in an edition reduced from 500 to 300, the "Hawthorne Hotshots" double EP was issued as Vol.3 of Derek Bill's Beach Boys Collectors Series. It contains the following tracks: "Til I Die" (different mix), "San Miguel", "Heroes & Villains" (live), "I Just Got My Pay", "Karen" TV theme, "Good Vibrations" (unreleased mix), "Lady", "Melody" and "Sound of Free".

To the average fan (if there be such an animal), a tempting collation of unreleased goodies and oddities...., to the collector, at which this artefact is ostensibly aimed, something to be had more for it's innate rarity value rather than the contents - for any serious collector will most certainly have a goodly proportion of the tracks already residing in his or her disc and tape vaults. Citing myself as an example, prior to acquiring the EP's, all bar the 'unreleased' "'Til I Die", "Karen" and "Melody" were well known to me, having resided in my collection for some time...

Which is how I became aware that all was not what it seemed nor claimed to be. In addition to my aversion at being conned, I like even less being told a blatant lie; such as on the insert. I quote: 'The skip heard on "I Just Got My Pay" is part of the original acetate and not a defect on this record'. This is not true. Why? Because the track on "HH" isn't taken from 'the original acetate', but from a tape of a radio show in 1971 on which "Pay" and "San Miguel" were played. Evidence? I have a full, unedited tape of this show and, as well as being of much better sound quality, "Pay" is played through without any jumps. Further, on the tape the band start singing on the fifth beat whilst on the disc the vocals begin on the third, for the excellent reason that the studio mike was inadvertently left on and there's talk-over on the first two beats.... which wouldn't square with the 'acetate' nonsense. By inference, "San Miguel" is also 'from the original acetate'.... Why the deception? There's enough bad atmosphere in the BB world as it is.

About "'Til I Die", I similarly harbour grave reservations, if lacking the same hard evidence. On first hearing, something jarred; it just didn't feel right. Repeated listenings and comparisons with the "Surf's Up" track produced the following observations and impressions:- the vocals sound very much like the LP cut processed to exclude almost all the instrumental backing, thus giving an a capella style (and by processed, I don't mean remixed by the band); the abrupt edit from instrumental intro to 'a capella' vocal, whilst an established BB practise, doesn't ring true in this case - it's too convenient; the knocking sounds a few seconds into the intro arouse suspicion, as does the poor sound quality throughout; and the overall feel is wrong. In my opinion, this song is at best a composite, at worst a fake, consisting of at least two different tapes. Whatever, I doubt very much if any of the Beach Boys had a hand in the fabrication of this 'new' mix.

Before closing, I wish to make one thing clear; though Derek Bill was the distributor of this EP, he had nothing to do with it's compilation. My finger isn't pointing at him as the possible perpetrator, but at some shadowy background figure. To close, I repeat my accusations: "I Just Got My Pay" is not taken from the original acetate as stated, nor is "San Miguel", as implied; and until proven conclusively otherwise, I regard the 'alternate' "'Til I Die" as probably a concocted track, possibly an elaborate hoax. Consider the gauntlet thrown.

...AGD

A REPLY TO ALAN CHAMBERS & FRIENDS

After reading Alan Chambers' piece in STOMP 23, I was visited in swift succession by the emotions of amusement, amazement and anger. As regular STOMP readers know, I'm by no means over-biased towards the band.... but when necessary, I spring to their defence; like now. To simplify matters, I'll itemise the points of contention.

- (a) Dying since the turn of the '60s? What about "Surfs Up", "Holland" and "Love You"?
- (b) A matter of personal taste; but the artwork on "Surfs Up" and "Carl & the Passions" are recognised as amongst the best in the '70s by any band.
- (c) Utter balls!! Since 1961, the Beach Boys have been through THIRTEEN line-up changes and, discounting the original five, over ten members of the touring and/or studio band have come and gone. Did the most radical change - the inclusion of Rikki and Blondie - make any lasting difference for the better? Expanding, how many changes have the Beatles or the Who gone through? Change isn't always for the better.

- (d) I must agree, though noting there's no real sense in promoting product in a marque where there is likely to be little demand in the first place.
- (e) Refer to (g).
- (f) Arrant nonsense - whoever voiced this is a total idiot.
- (g) For any self-respecting DJ (even an Irish one) to admit he didn't know of the recent album releases of a group of the stature of the Beach Boys is like a driving instructor saying 'I don't know how to drive'. It is failing in his job. Therefore, it negates any comment on anything. Oh God...
- (h) This man is blind as well as an idiot; and what's so wrong with being commercial?
- (i) This applies to any band you can name (i.e. early material has more 'power' than that from the middle and later years; for 'power' substitute 'raw energy') so to isolate the Beach Boys is pointless. People grow old y'know.

It's unfortunate that the original article hailed from Ireland; from anywhere else and maybe no-one would have taken any notice. It's even more unfortunate that such 'opinions' were voiced by people with such a total lack of basic BB knowledge. If we must have criticism, let it be informed, please.

...AGD

PET SOUNDS EXTRACT NO.3

O.K. so this, the third in the series, please do not forget these are several years old, this one from September 1977, at the time of "Pacific Ocean Blue". Vol.1 No.3. The writer being the excellent Lt. Peter Reum as with the last instalment. As ever our thanks to David Leaf for allowing us to use these superb pieces.

PART TWO - BEACH BOYS DISCOGRAPHY

With very few exceptions, the Beach Boys have had more material repackaged and reissued than any other group in the world. This issue's column will document the more significant instances of this dreaded record company disease. The attempt to list every sampler is nearly impossible.

Brother/Reprise

The original intention of the people at Warner Brothers was to rerelease all the albums from "Pet Sounds" through "20/20" in a double package like "So Tough/Pet Sounds". Rumoured for this format was "Smile".

After negative consumer and industry feedback, the double package format was reworked, and the result was the pair of double sets currently in print, "20/20-Wild Honey" and "Friends-Smiley Smile". "Pet Sounds" was subsequently released again, this time as a single LP (Reprise 2197) in 1974. The release is mono only.

Beach Boys Demos

The Hite Morgan Tracks, recorded in late '61/early '62, cause ulcers for the fanatical Beach Boys collector. No listing is considered complete, and any addenda are encouraged.

From a musical standpoint, these earliest Beach Boys recordings are fascinating. Until 1970, they were unreleased with the exception of Randy 422 which was a 45 containing "Barbie" b/w "What is a Young Girl Made Of". In 1970, Era released the LP mentioned in Pet Sounds No. 2. Since then, Orbit, Wand, Trip, Springboard and Scepter have all reissued the Era recording. Only completists need these. Incidentally, in Canada, this LP was issued on RCA Camden.

Here are some recordings which feature one or more of the Era tracks: "Trip", "Super Oldies",

and "Original Oldies Volumes 4,5,7,9 and 14". We may have missed some here; "Golden Summer", a 1976 United Artists repackaged of surf tunes which is a very nice item; "Leader of the Pack" a 1976 TV LP offer that includes "Surfer Girl" and "Surfin'". Also, numerous radio stations across the US have used these tracks in oldies anthologies offered to their audiences. If someone wants to document all of these, be my guest.

Miscellaneous Recordings

In 1976, Capitol reissued several out-of-print LP's in glorious mono in a series coded 'SM'. These are very nice facsimiles of the original issues. In this series are "Little Deuce Coupe", "Christmas", "Surfin' USA", "Surfer Girl" and "Concert".

Guest Star 1443, picture in our last issue, is a record that bills the Beach Boys on two tracks. The two surf instrumentals probably weren't done by the same Beach Boys (there were at least two groups by that name in the early 1960's). Only hard-core collectors need bother with this one.

In 1970, Capitol issued a Christmas anthology entitled "Peace on Earth" (Capitol 585). It features the Beach Boys' "We Three Kings of Orient Are"... it's the rarest Capitol sampler.

Volumes I and III of "American Graffiti" have the Capitol Beach Boys cuts "All Summer Long", "Surfin' Safari" and "Surfer Girl" on them.

The Stardust soundtrack on Arista includes "I Get Around".

Radio Shack recently issued an LP with "Help Me Rhonda" included on it. The album is "Sounds of the 60's Vol. III" (Realistic 8020).

Sears offered Pickwick 3221 with a different front cover, calling it "Summertime Blues" (No. SPS 808). This 1972 release is surely one of the most rare and collectable Beach Boys LP's.

In 1973 Warner Brothers issued a special TV sampler called "Superstars of the 70's" including "Surf's Up". Warners Special Products 4000 is the number.

Neil Young's "Journey Through the Past" includes "Let's Go Away for Awhile" as its closing track.

In 1975, Candelite Records, a TV mail order firm, offered a two-record set identical to "Endless Summer" entitled "The Golden Years of the Beach Boys". It has a "20/20" era photo on the cover and its number is Capitol Special Markets 6994.

The 1970 Big Sur Festival LP, "Celebration" leads off with a live version of "Wouldn't It Be Nice". A single culled from this album will be discussed in a future issue.

K-Tel issued a five-record set called "Flashback Hits of the 60's" which includes "Surfer Girl".

There have been numerous repackages of Beach Boys records by record clubs, virtually all with different numbering than standard company releases. Two worth noting are "Shower of Stars" (Capitol Record Club 90088) which includes "Fun Fun Fun"; and "American Summer" (RCA Music Service, 1974), a three-record set with a different cover than either recent Capitol summer repackaged.

The Beach Boys represent the West in Andrew Loog Oldham Orchestra's "East Meets West" (Parrott 71003). The first Rolling Stones producer interprets five of the group's tunes in this 1965 LP, and the results are just awful. (The Four Seasons are the Eastern half of the set; I'll let their collector's columnist comment on those).

There have been several Beach Boys-related LP's released by record companies to capitalize on their popularity. A few of the notables are "Surfriders Sing the Beach Boys Songbook" (Design 208), released in 1965; "The Beach Boys" by 101 Strings and Alshire Singers (Alshire

5342), circa 1976; and "Little Joe Shaver and Devil Dog Sing the Hits of the Beach Boys" (Chelsea 529), a 1976 release that sounds like a hoarse 85 year-old cowboy from Two Guns, Arizona singing country/western versions of Beach Boys hits accompanied by his burro on pedal steel guitar.

One of the best LPs in this genre is "Hollyridge Strings Play The Beach Boys Songbook". This was released in two volumes in 1964 (Capitol 2156) and 1967 (Capitol 2749). Volume 1 was reissued on Capitol's "SM" series in mono in 1975.

Underground Albums

There are five of these records, most of which are of dubious artistic merit although they are of historical interest. Be careful - some of these records contain identical material.

The titles: "Madison Square Garden", "California Surfin' Music", "Resurfing the USA", "Closing Night at the Fillmore East" and "Anaheim '76".

Most notable among the five records is "Anaheim '76" which is a good recording of the 1976 TV special. To fill out the record, there are some early '60's TV songs included. The Fillmore record includes only two Beach Boys cuts..."Your Song" performed solo by Bruce Johnston and "Student Demonstration Time".

News in Brief

Thanks to several readers, we have answered a few long-standing collecting questions.

Audree Wilson, in a recent interview, discussed Safari 101 by Bob and Sheri. Mrs. Wilson mentioned that Bob was indeed Bob Norberg, Brian's onetime roommate, and Sheri was Bob's girlfriend at the time. Also, Mrs. Wilson noted that although the Wilsons did not own the Safari label, it was the first record that Brian ever produced.

There definitely were no Beach Boys Coke commercials ever recorded....Dennis Wilson's "Pacific Ocean Blue" was issued in a special limited edition on blue wax to radio stations... The Capital Record Club release of "20/20" does not have the unipak foldout cover. It's a single jacket with the group on the front and part of the eyechart on the back.

Does anyone have the notorious "Burlesque" from 1970? Does anyone share my hunch that "Time To Get Alone" from "20/20" might be all or part of "Holiday" from "Smile"?

by PETER REUM

LETTERS

Andrew,

I'd like to correct once and for all one of the major myths concerning Brian's extra-BB productions. In almost every article on these matters, reference is made to Gary Usher's "Sacramento" as being Brian's first issued use of strings on vinyl. The aforementioned was released in mid-64, whereas the "Surfer Girl" Lp came out in September '63 and includes the BB version of "The Surfer Moon"... which has very prominent strings on it. Either that or my financial problems are over; anyone want this rare mix apparently in my possession?

AGD

Roy,

In answer to Alan Chambers letter in the last STOMP issue. Firstly, he apparently wasn't at Knebworth. However, the point about promotion work was unfortunately true, and if his friends at the station didn't like the "LA Light Album", I pity those listeners.

About the 'new blood' comment, if the Group had new blood whose to say we might lose that sound altogether plus it wouldn't be the Beach Boys.

The comment about them always singing about summer wearing sun shirts has got to be the

funniest, after all isn't it here where we do need the summer.

Finally on the last comment, it's not the cover that sells a record but the music, after all how many singles would be bought if that were the case.

Kev Hague

Andrew,

Last time I got to see the Beach Boys live was May 1972, at the Royal Festival Hall, London, when I introduced my wife to Beach Boys music, she never was a lover of them, but she agreed to come and see them and after about 20 mins she was clapping in time to their music, along with the rest of the audience and now is a great lover of the Beach Boys music; they were great that night and it remains very clear in my mind. They had recording gear at the concert and was rumoured that a live LP of the concert would be released but it never came about. They played a mixture of oldies and tracks from "So Tough" and at the end of a 2 hour concert two members of America got up and joined in. It was the best concert I've ever been to.

Eric Holmes

Andrew,

I agree that it is annoying when "Good Vibrations" consistently figures high in BB polls - good as it is. We all know the 'obvious' BB songs almost too well, perhaps, to play them very often. Even so I find it difficult to figure out why I would rather play say, "Busy Doin' Nothin'" more times than "Good Vibrations", despite the latter being a 'higher musical achievement' or whatever. Is it too perfect? Then again, how could you improve, on say, "Girl Don't Tell Me" which I could play till the cows come home...it's a perfect track in its own way. Difficult isn't it? Anyway at the risk of boring you here's a list of songs I never get tired of:

- | | |
|-----------------------------------|---|
| 1. I Know There's an Answer | 11. I Just Wasn't Made for these Times |
| 2. When I Grow Up...(for the tag) | 12. Busy Doin' Nothin' |
| 3. You Still Believe in Me | 13. Baby Blue (for backing vocals) |
| 4. Girl Don't Tell Me | 14. Forever (ditto) |
| 5. Good Timin' | 15. Cabinessence |
| 6. Please Let Me Wonder | 16. There's No Other Like My Baby (best Live cut) |
| 7. Time to Get Alone | 17. Celebrate the News |
| 8. Let Him Run Wild | 18. At My Window (for the tag) |
| 9. Don't Worry Baby | 19. Little Pad (well I like it) |
| 10. In the Back of my Mind | 20. Why do Fools Fall in Love (best cover) |

Alan Chambers of Sligo made a good point about the secondrate artwork of recent sleeves, and also about the lack of promotion, I don't believe that 'music is just their hobby' but maybe the affluent life must breed a little apathy, more the pity - working in spurts when the mood takes them rather than consistently. (If Brian got himself together he would realise that he hasn't 'dried up' at all, has he forgotten all about health foods?). And as for new members in the group, does he think that Fataar and Chaplin contributed anything lasting? For the moment I really think it's down to Carl to pull his finger out, production wise. Does he underestimate himself, I wonder. His track record so far is pretty impressive. And just to be controversial, how about following Brian's example and ditching the beards for a while, boys?

Thanks for a good mag.

David James

Andrew,

Just received BBS 23, and as I can't stand wobbly records, I thought I'd write and set this one straight. I am in no way connected with the excellent photo on the back of said BBS, however the rather blurred, shaky snap of Mike and Al in the middle does look familiar! I suspect you got it via Roy Gudge, and as most readers will probably already know it was taken at Knebworth.

You make mention of the Record Collector magazine prices being a bit high. How about

some brave (and preferably knowledgeable) person putting his/her reputation on the line with a "Beach Boys Buying Guide". The reason I ask is that there is a regular Record Collectors fair locally which includes original Surfin' Safari, Friends, Party, Concert '64 albums etc. plus I saw American Spring album for £8 (good condition) cheap? extortionate? How should I know, where should one start?

Finally I was personally saddened to read in NME that the Beach Boys are backing Reagan, and even changed the words of California Girls to "I wish they all could be Republicans". Maybe at 25 I'm not old enough to understand the 'way of the world' but I still prefer Beaches and Blondes to Guns and Bombs (Carl - remember the draft!).

Dave Greaves

Andrew,

Here is my idea of a good, heavy Beach Boys Compilation, entitled BEACH ROCK:

- | | | | |
|-----------|-----------------------|-----------|-------------------------------------|
| Side One: | 1. It's About Time | Side Two: | 6. Feel Flows |
| | 2. Marcella (live) | | 7. Got to Know the Woman |
| | 3. Long Promised Road | | 8. You Need a Mess of Help |
| | 4. Sail On Sailor | | 9. Leaving this Town (live) |
| | 5. All I want to do | | 10. Keepin' the Summer Alive (live) |

Desmond Whymys

ADVERTS.....ADVERTS.....50p-20 words, 5p per word after that.....ADVERTS.....ADVERTS...ADVERTS

Aussie penfriend wanted; 17 years old or thereabouts, write to Laura Joint, 10 Arden Drive, Chelston, Torquay, Devon.

WANTED: Recordings of the Beach Boys at Manchester Palace in November 1970. Will pay your price for the tapes or copies. Robert Langton, 78 Greenhill Lane, Wortley, Leeds 12.

ATTENTION Beach Boys fans: I have a limited amount of "Made in Hawaii" by the Surfers for sale/trade. This album features Beach Boys tracks and Brian Wilson songs sung by a group of dedicated fans in Hawaii. For further details send a s.a.e./2 I.R.C. to John Porteous, 38 Chesmond Drive, Blaydon, Tyne & Wear, NE21 4BL

FOR SALE: American Spring "Good Time" £4, Beach Boys original "All Summer Long" £2, "All Summer Long" UK promo from American Graffiti film £1.50, original "Surfin' USA" LP £5, "LA" pic disc £8, Jan & Arnie "Gas Money" Arwin III £3, Jan & Dean "Baby Talk" German original £4. Plus lots and lots of cover versions of Beach Boys, surf-related and Beach Boys picture sleeves. Send your wants or for list, s.a.e. to Andrew c/o BEACH BOYS STOMP.

"Good Vibes" is a Swedish Beach Boys fanzine with English translation. It costs 6 dollars for 4 issues, write to Ragnhild Sorin, Batsmansgatan 39, 60365 Norrköping, Sweden.

California Music is a mag for BB, Jan & Dean and Surf Music fans. Send 3 reply coupons (from P.O.) to Stephen McParland, 2 Kentwell Avenue, Concord 2137, New South Wales, Australia.

Beach Boys Freaks United is the official fan club. For one years subscription of 4 issues send £3 to P.O. Box 842282, Los Angeles, California 90073.

Surf's Up is the name of the German Fan Club magazine and sends out a quarterly mag. The subscription is £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim, W.G.

Add Some Music is published quarterly, contains album reviews, factual articles and exclusive photos. Send £4 to Don Cunningham, P.O. Box 10405, Elmwood Connecticut 06210, USA.

Celebrate the Newsletter is America's good humour Beach Boys newsletter. Full of jokes... jokes...and jokes (all Beach Boys related). For sample send \$1 and nude photo to Marty Taber, 14 West Avenue, Apt. 2, Albion, New York 14411.

The Beach Boys and the California Myth is available from Peter Reum, P.O. Box 1532, Greeley, Colorado 80632 USA. Price \$15 postpaid (add \$3 for airmail postage if desired) and allow 4-6 wks for delivery. Please send international money orders only, cash gets stolen in mails.

Back issues of PET SOUNDS are available from: Peter Reum, P.O. Box 1523, Greeley, Colorado 80632 USA. Issue 1, \$1; Issue 2, \$1.50, Issue 3 out of print, Issue 4 & 5, \$2. all three \$4 to order send international money order ONLY to Peter Reum and \$2 per order for airmail delivery.